

UM Libraries Depository



103234708011

THESIS

378.7M71

XD92

UMLD



LIBRARY OF THE
UNIVERSITY OF MISSOURI

This Thesis Has Been

MICROFILMED

Negative No. T- 405

Form 26

UNIVERSITY
OF MISSOURI

A STUDY OF THE RHETORICAL
FIGURES IN THE ODES OF HORACE.

by

JAMES ARTHUR DUNN, A. B.

SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the

GRADUATE DEPARTMENT
(COLLEGE OF ARTS AND SCIENCE)

of the

UNIVERSITY OF MISSOURI

1909.

RECEIVED
JUN 14 1909
UNIV. OF MO.

378.7M71

XD92

-1-

Introduction.

The purpose of this paper is a study of the more important Figures of Rhetoric as found in the Four Books of the Odes of Horace. While editors of Horace have, in their editions, here and there pointed out scattered instances of various Figures, so far as the writer is aware no extended study has been given to the subject, nor has any publication of the examples as a whole been made.

Rhetorical Figures form a conscious element of Latin style and it has seemed that a study of such in Horace would be profitable. To that end a collection of examples has been made of the following fourteen Figures: Alliteration, Anadiplosis, Anaphora, Chiasmus, Epizeuxis, Hyperbaton, Hyperbole, Litotes, Metaphor, Metonymy, Oxymoron, Simile, Synchronism, Synecdoche.

93548 59

Alliteration.

Alliteration is a repetition of the same letter at the beginning ~~on~~ in the main or accented syllable of successive words. The word Alliteration, unknown to the ancient writers, was introduced according to Volkmann, Die Rhetorik Der Griechen und Römer, p. 515 N. 2 by J. Jovius Pontanus, the Italian Humanist: Das Wort Alliteration ist ein moderner Ausdruck. Er soll zuerst durch den Italienischen Humanisten J. Jovius Pontanus aufgebracht sein.

Altho a parallel of the word is not found among the writers of antiquity, doubtless Aue. Her. 4. 12. 18 had this figure in mind which he criticised when he wrote: *Compositio est verborum constructio, quae facit omnes partes orationis aequabiliter perpolitae. Ea conservabitur, si fugiemus crebras vocalium concursiones, quae vastam atque hiantem orationem reddunt, ut hoc est: Baccae aeneae amoenissimae impendebant. Et si vitabimus eiusdem litterae nimiam assiduitatem; cui vitio versus hic erit exemplo: O Tito, tute Tati, tibi tanta tyranne tulisti.*

The use of Alliteration in Horace is limited. Throughout the entire four books of the Odes only seventeen examples have been found which may be said to have been written with conscious effort.

Added emphasis is produced by such expressions as:
2, 9. 22 victis volvere vertices; 2, 8. 10 et toto taciturna
noctis. The same effect is brought about by a combination
of Alliteration and Assonance, viz: 3, 19. 14 ternos ter-
attonitus petit.

But two examples of Vocalic Alliteration have been
noted. (Alliteration brought about by use of vowels.)
These are: 2, 10. 21 angustis animosus atque; 3, 1.6 in ipsos
imperiumst. In one case it appears that the use of allitera-
tive pairs is intended: 4, 5. 23--25 prole puerperae---poena
premit--Parthum paveat.

A complete list of examples follows:

- 1, 1. 16 mercator metuens otium oppidi
- 1, 1. 20 demere de die
- 1, 4. 13 pulsat pede pauperum
- 1, 34. 7 plerumque per purm
- 2, 8. 10 et toto taciturna noctis
- 2, 9. 22 victis volvere vertices
- 2, 10.21 angustis animosus atque
- 2, 13.37 Prometheus Pelopis parens
- 3, 1. 6 in ipsos imperiumst
- 3, 19.14 ternos ter---attonitus petit
- 3, 20.11-12 pugnae posuisse pede palmam
- 3, 13.15 loquaces lymphae desiliunt

4, 1. 2 parce, precor, precor

4, 5.23-25 prole puerperae poena premit Parthum paveat

4, 6.27 Dauniae defende decus

4, 14.1 quae quaeque Quiritium

Anaphora.

Anaphora is the repetition of a word at the beginning of successive clauses.

Charis. 4, 281 **K**. defines it: Anaphora est cum eadem dictio in principio versuum **ponitur**.

So Auc. Her. 4, 13, 19: Repetitio est cum continentur ab uno atque eodem verbo in rebus similibus et diversis principia sumuntur hoc modo: vobis istud attribuendum est, vobis ista res erit honori.

This is one of the most common and effective of the figures used by Horace. Especially to be noted is the emphasis gained by the use of such prolonged repetitions as I, 36. 11-16, a use of *ne* six times; 3, 1. 18-29, *non* five times; 3, 10. 14-18 *nec* six times; 3, 21. 13-21 *tu* three times, followed by *te*. Again 4, 5. 25-27 the repetition of *quis* four times. A most notable example is 4, 13. 17-20, where we find *quo- quo- quid- quae- quae*. 4, 14. 41-51 caps the climax with a repetition of *te* seven times.

Anaphora in Horace is most commonly brought about (1) by the repetition of a monosyllabic word, generally an adverb or pronoun; viz: I, 1. 22 *nunc*; I, 1. 27 *seu*; I, 1. 29 *me*; I, 2. 49 *hic*; I, 3. 1 *sic*; I, 3. 18 *qui*; I, 4. 9 *nunc*; I, 5. 9 *qui*; I, 6. 17 *nos*; I, 8. 2 *cur*; I, 9. 18 *nunc*; I, 10. 5 *te*; I, 11. 1 *quem*; I, 12. 1 *quem*; I, 12. 14 *qui*;

I, 12. 58 tu; I, 14. 9 non; I, 15. 21 non; I, 16. 5 non;
I, 17. 14 hic; I, 18. 5 quis; I, 18. 5 te; I, 19. 13 hic;
I, 21. 5 vos; I, 21. 14 hic; I, 26. 10 hunc; I, 27. 21 quis;
I, 28. 23 te; I, 31. 1 quid; I, 31. 3 non; I, 31. 15 me;
I, 34. 9 quo; I, 35. 5 te; I, 35. 34 quid; I, 36. 11 neu;
I, 37. 1 nunc; 2, 1. 17 iam; 2, 3. 5 seu; 2, 5. 6 nunc; 2,
5. 10 iam; 2, 8. 21 te; 2, 11. 18 quis; 2, 12. 2 nec; 2, 12.
13 me; 2, 12. 17 nec; 2, 13. 11 te; 2, 16. 33 te; 2, 17. 17
seu; 2, 18. 1 non; 2, 18. 36 hic; 2, 19. 18 tu; 2, 20. 17 me;
3, 1. 18 non; 3, 1. 31 nunc; 3, 1. 45 cur; 3, 3. 2 non;
3, 3. 37 dum; 3, 3 46 qua; 3, 3. 55 qua; 3, 3. 65 ter; 3,
4. 3 seu; 3, 4. 17 ut; 3, 4. 21 seu; 3, 4. 37 vos; 3, 4. 45
qui; 3, 4. 58 hinc; 3, 4. 61 qui; 3, 9. 9 me; 3, 10. 14 nec;
3, 11. 45 me; 3, 13. 9 te; 3, 15. 15 nec; 3, 16. 32 nec;
3, 19. 5 quo; 3, 19. 18 cur; 3, 21. 2 seu; 3, 21. 13 tu;
3, 23. 5 nec; 3, 24. 33 quid; 3, 24. 45 vel; 3, 24. 57 seu;
3, 29. 17 iam; 3, 29. 34 nunc; 3, 29. 53 si; 4, 3. 22 quod;
4, 5. 25 quis; 4, 5. 32 te; 4, 7. 15 quo; 4, 7. 23 non;
4, 9. 3 non; 4, 9. 18 non; 4, 12. 1 iam; 4, 13. 13 nec;
4, 13. 17 quo; 4, 14. 33 te; 4, 14. 41 te; 4, 15. 21 non.

In some cases these repetitions must have been made unconsciously, especially in the use of conjunctives. However, where the Anaphora is prolonged: I, 36. 11-16; 2, 16. 1-6; 3, 1. 18-29 etc. it is intentional and effective.

(2) The verb is sometimes used: I, 2. 4 terruit;
I, 2. 21 audiet; I, 18. 8 monet; I, 19. 5 urit; I, 22. 17
pone; 2, 3. 17 cedes; 2, 4. 4 movit; 2, 6. 6 sit; 2, 8. 13
ridet; 2, 10. 6 caret; 3, 4. 33 visam; 3, 11. 37 surge;
3, 11. 49 i; 3, 19. 10 da; 4, 4. 4. 30 est; 4, 5. 38
dicimus; 4, 9. 1 donarem; 4, 11. 1 est; 4, 13. 1 audivere.

Where Anaphora occurs by means of the verb it is
usually enhanced by rythmical effect; viz;

2, 4. 4 serva Briseis niveo colore

movit Achillem

movit Aiacem

2, 8. 13 Ridet hoc, inquam, Venus ipsa, rident

Simplices nymphae.

(3) The following words are made of more than one
syllable, except in the case of the exclamatory O. The
longer words are less common: I, 3. 25 audax; I, 15. 9
quantus; I, 15. 13 nequiquam; I, 22. 23 dulce; I, 32. 13
O; 2, 5. 1 nondum; 2, 14. 27 dura; 2, 14. 13 frustra;
2, 26. 1 otium; 2, 16. 23 ocior; 2, 19. 5 Euhoe; 3, 4. 21
vester; 3, 5. 38 O; 3, 9. 24 tecum; 3, 11. 30 impiae;
3, 27. 49 impudens; 4, 6. 9 Ille; 4, 6. 36 rite; 4, 13. 10
quia.

Anadiplosis.

Anadiplosis is the repetition of the same word at the end of one clause and at the beginning of the following.

Diom. 2, 445 **K**. defines the figure as follows: Anadiplosis est cum ultima prioris versus dictio initio sequentis iteratur, ut: sequitur pulcherrimus Astyr Astyr equo fidens.

So Charis. 4, 281 **K**: Anadiplosis est cum eadem dictio et in clausula versus et in principio sequentis ponitur.

Horace uses this figure only in the third and fourth books where the following occur:

3, 3.60-61 tecta velint reparare Troiae. Troiae renascens alite
lugubri fortuna

3, 5. 21 derepta vidi; vidi ego

3, 2. 13 dulce et decorum est pro patria mori; mors et
fugacem persequitur etc.

3, 16.15 reges muneribus; munera navium

4, 8. 11 gaudes carminibus: carmina possumus

Of the five examples given, two have the ablative at the end of the clause, followed by the nominative (3, 16.15) and by the accusative (4, 8.11.) In all cases given, save one (3, 5.21 vidi-vidi), the noun serves to make the Anadiplosis, and in this example, (as in 4, 8.11; 3, 16.15) the emphasis is further enhanced by chiasmus.

Chiasmus.

Chiasmus is a reversing of the order of words in corresponding pairs of phrases or groups.

So Quint. 9, 3. 82: Cui commodissime subjungitur et ea species quam distinctionem diximus: ut odit populus Romanus privatam luxuriam, publicam magnificentiam dilegit.

By this device Horace brings to emphatic position the words inverted. (1) More commonly the figure is brought about by the inversion of the subject and its verb:

- 1, 4. 19 quo calet juvenas.....virgines tepebunt
- 1, 7. 20 seu castra tenent.....seu.....tenebit umbra
- 2, 1. 3 non semper imbres nubilus hispidos manant in agros
aut mare Caspium Vexant inaequales procellae
- 2, 9. 6-7 aut querceta Gargani laborant et foliis viduantur
orni
- 2, 13. 37 Prometheus decipitur.....nec curat Orion
- 2, 16. 2-3nubes condidit.....lunam....nec fulgent sidera
- 2, 20. 17-20 me Colchus et qui....noscent....discet Hiber
- 3, 3. 47-48 liquor secernit.....rigat Nilus
- 3, 18. 13-14 lupus errat.....spargit silva
- 3, 24. 18 mulier temperat.....,regit conjunx
- 4, 5. 7-8 it dies et soles nitent
- 4, 5. 17-18 bos perambulat.....nutrit.....Ceres

4, 7. 3-4 mutat terra et flumina praetereunt.

(2) Or by the inversion of verb and its object:

I, 27. 2-5 tollite marem..... Bacchum prohibite

2, 10. 19-20 suscitavit Musam arcum tendit

2, 13. 6-7 fregisse cervicem..... penetralia spargisse

3, 1. 19-21 elaborunt saporem.... somnum reducent

3, 2. 22-24 caelum temptat spernit humum

3, 12. 1-2 dare ludum..... mala lavere

4, 5. 29-30 condit diem.....vicem ducit.

(3) Or by the inversion of noun and

adjective:

2, 6. 17 ver longum tepidasque bramas

3, 3. 20-21 incestusque iudex....mulier peregrina

3, 6. 15-16 hic classe formidatus ille missilibus melior
sagittis

3, 7. 26-28 gramine Martio....Tusco alveo

3, 24. 25-26 impias caedis....rabiem civicam

3, 29. 9-10 fastidiosam....cepian...molem propinquam

3, 30. 3-5 Aquilo potens.....innumerabilis series.

(4) By the inversion of the order of corresponding

nouns:

I, 7.27 Teucro duce....auspice Teucro

2, 13. 3-4 in nepotum perniciem approbriumque pagi

2, 13. 28 dura fugae mala, dura belli

3, 3. 2-13 civium ardor....vultus tyranni.

Epizeuxis.

Epizeuxis is repetition immediately, in the same clause, with vehemence or marked emphasis.

The following definition is given by Diom. 2, 446 K.: Epizeuxis est eiusdem dictionis in eodem versu sine aliqua delatione geminatio cum impetu pronuntiationis ut: me, me, adsum qui feci, in me convertite ferrum, O Rutuli mea fraus ommis.

So Charis. 4, 281 K.: Epizeuxis est repetitio dictionis eiusdem cum impetu pronuntiationis.

The use of the figures in the odes is fairly frequent, when compared to the infrequency of Epizeuxis in literature as a whole.

Examples noted:

- | | |
|-----------|-----------------|
| 1, 15. 9 | heu heu |
| 2, 14. 1 | Postume Postume |
| 2, 17. 10 | ibumus ibimus |
| 2, 20. 9 | iam iam |
| 3, 3. 18 | Ilion Ilion |
| 3, 26. 6 | hic hic |
| 4, 1. 2 | precor precor |
| 4, 4. 70 | occidit occidit |
| 4, 13. 18 | illius illius |

Vehemence and emphasis are secured by the repetition in all the examples given above.

Hyperbaton.

Hyperbaton is a violation of any usual order of words.

Auc. Her. 4, 32. 44 defines it: Transgressio est, quae verborum perturbat ordinem perversione aut transiectione. Perversione sic: Hoc vobis deos immortales arbitror dedisse pietate pro vestra. Transiectione, hoc modo: Instabilis in istum plurimum fortuna valuit.

A more general definition is given by Charis. 4, 275 K.: Hyperbaton est dictio deducta verbis non suo loco positis.

It would be impossible in a work of this kind to note all the examples of this figure. Almost any kind of disarrangement is allowable in poetry and Horace makes use of Hyperbaton with wide license. This paper will restrict itself to the use of particles and prepositions in transposed order, also of relative and interrogative pronouns.

(1) A relative or interrogative pronoun or the particles, que, et, ve, ut, nam, etc. are often taken within the group, thus giving place to a more important word:

I, 2. 5-9 grave ~~ve~~, omne cum Proteus piscum et

I, 2. 26 prece qua

I, 2. 18 vagus et sinistra labitur ripa

I, 9. 1 Lydia, dic, per omnes te deos

I, 18. 3	siccis omnia nam
I, 30. 6	properentque nymphae
I, 31. 10	dives ut.....exsiccet
I, 25. 17	laeta quod pubes hedera virenti gaudeat
I, 37. 20	daret ut catenis
2, 3. 18	flavus quam Tiberis lavit
2, 6. 17	ver ubi
2, 8. 23	tua ne retardit aura
2, 8. 14	ferus et
2, 13. 10	agro qui statuit
2, 17. 16	placitumque
2, 19. 10	Fas et
2, 19. 16	Thracis et
2, 19. 31	tetigitque
3, 1. 17	destrictus ensis cui
3, 11. 13	comitesque silvas
3, 11. 49	pedes quo.....et aurae
4, 2. 5	monte decurrens velut
4, 2. 21	iuvenemve raptum
4, 3. 17-18	O.....Pieri
4, 4. 33	doctrina sed
4, 4. 42	per urbes Afer ut
4, 4. 57	Duris ut ilex
4, 7. 25	infernis neque enim
4, 13. 1	audivere Lyce, di me vota

(2) Dissyllabic prepositions are used with freedom of position often separated from their object, which arrangement is known as Anastrophe:

- I, 2. 34 quam Jocus circum
- 2, 16. 33 te greges centum Siculaeque circum
- 3, 3. 11 quos inter Augustus
- 3, 19. 15 tris prohibet supra
- 3, 23. 10 Devota quercus inter et ilices
- 3, 27. 31 astra praeter

(3) Sometimes the preposition is placed before the verb as if it were a prefix:

- 2, 16. 33 te greges.....circum mugiant
- 3, 3. 37 dum.....inter saeviat Ilion
- 3, 3. 27.51 inter errem.....leones

(4) The metre is often used to suggest the connection of separated words by placing them at the beginning and end of a verse or other definite position of the rhythm:

- I, 1. 14 Myrtoum pavidus nauta secet mare
- 2, 3. 1 Aequam memento rebus in arduis
Servare mentem
- 2, 6. 15 viridi certat
Baca Venafro
- 3, 18. 11 Festus in pratis vacat otioso Cum bove pagus.

(5) The two parts of a compound word are often separated by other words (Tmesis):

- I, 6. 3 Quam rem cumque
I, 7. 25 Quo nos cumque
I, 9. 14 Quem fors dierum cumque
I, 16. 2 Quem criminosis cumque
I, 27. 14 Quae te cumque.

Hyperbole,

Hyperbole is an exaggeration, either magnifying or diminishing the real state of affairs.

It is so defined in Quint. 8, 6. 67: Hyperbole audacioris ornatus summo loco posui. Est haec decens veri superiectio. Virtus eius ex diverso par augendi atque minuendi

Auc. Her 4, 33 defines it: Superlatio est oratio superans veritatem alicuius augendi minuendive causa. Haec sumitur separatim aut cum comparatione. Separatim sic: Quodsi concordiam retinebimus, imperii magnitudinem solis ortu atque ^{oc-}casu metiemur. A similitudine sic: corpore niveum candorem, aspectu igneum ardorem assequebatur.

So Charis. 4, 275 **K**: Hyperbole est dictio fidem excedens augendi minuendive gratia; augendi, ut: velocior Euro; minuendi, ut: extractam putes situlam qui ponit in horto Ulterius standi non habet ipse locum.

The examples follow:

- I, 1. 36 sublimi feriam sidera vertice
- I, 3. 38 coelum ipsum petimus stultitia
- I, 18. 16' perlucidior vitro
- I, 24. 13 Threicio blandius Orpheo.
- 2, 13. 5-8 illum et parentis crediderim sui
Fregisse cervicem et penetralia
Spargisse nocturno cruore
Hospitis

- 2, 1. 31 auditum Medis
2, 14. 26 mero tinguet paventum
2, 16. 24 ocior Euro
3, 3. 7 si fractus inlabatur orbis
 Inpavidam ferient ruinae
3, 6. 34 infecit aequor sanguine Punico
3, 7. 21 scopulis surdior
3, 9. 15 bis mori
3, 12. 11 eques ipso melior Bellerophonte
3, 13. 1 splendidior vitro
4, 13. 24 parem, cornicis vetulae temporibus Lycen.
4, 14. 7-8 agmina Ferrata
4, 15. 6-7 signa derepta.

Hyperbole by comparison is rather frequent as in such examples as: I, 18. 16; I, 24. 13; 2, 16. 24; 3, 7. 21; 3, 12. 21; 3, 13. 1; 4, 13. 24; 4, 14. 7-8. The remaining examples correspond to what Auc. Her. 4, 33 calls hyperbole separatim; viz; I, 1. 36 Sublimi feriam sidera vertice, etc.

Litotes.

Litotes is the affirming of a thing by the negation of its contrary. So far as I can learn the figure is not defined by the ancient Latin writers. Volkmann, Die Rhetorik Der Griechen und Römer p. 434 infers that it is a word not used until the time of Servius, a late writer.

The figure is made use of where a strong affirmation would naturally be expected, with the effect of strengthening the assertion.

The following have been noted:

I, 3. 24 non tangenda; I, 3. 35 Pennis non homini datis;
I, 14. 18 non levis; I, 15. 26 non piger; I, 15. 32 non hoc pollicitus; I, 18. 11 non invitum; I, 18. 9 non levis; I, 23. 3 non sine metu; I, 24. 17 non lenis; I, 25. 16 non sine questu; I, 27. 13 non alia; I, 27. 15 non erubescendis;
I, 28. 14 non sordidus; I, 29. 3 non ante; I, 36. 8 non alia;
I, 37. 32 non humilis; 2, 1. 22 non indecoro; 2, 3. 1 non secus; 2, 7. 10 non bene; 2, 26 non sanius; 2, 12. 17 nec dedecuit; 2, 16. 39 non mendax; 2, 19. 15 non leni; 2, 19. 26 non sat idoneus; 2, 20. 1 non usitata; 3, 4. 20 non animosus infans; 3, 5. 23 non clausas; 3, 6. 29 non sine conscio;
3, 7. 25 non alia; 3, 9. 5 non alia; 3, 10. 17 nec molliar;
3, 13. 2 non sine floribus; 3, 18. 16 nec desunt; 3, 19. 2 non timidus; 3, 25. 8 non secus; 3, 29. 2 non ante; 3, 29. 38

non sine clamore; 4, 1. 14 non tacitus; 4, 1. 24 non sine
fistula; 4, 2. 50 non semel; 4, 9. 3 non ante; 4, 13. 27
non sine risu; 4, 14. 41 non ante; 4, 14. 49 non paventis;
4, 9. 3 non ante volgatas; 4, 9. 39 non unius.

A glance at the examples shows that non sine was
a favorite expression with Horace. He uses the figure as a
rule as it is used in English; that is virtually as a double
negative. Its use produces an effect of moderation or
understatement. In all cases but three, non is found as the
negative; the exceptions have nec.

Metaphor.

Metaphor is the figurative use of words assigning to one object the appropriate name, epithet, or action of another. The term metaphor is derived from the Greek words *μετά* and *φέρω* to carry over; indicating a transfer of meanings therefore.

The following definition is given by Diom. 2, 445
K.: Metaphora est rerum verborumque translatio a propria significatione ad non propriam similitudinem decoris aut necessitatis aut cultus aut emphaseos gratia.

Of like nature is the definition of Auc. Her.
4, 34. 45: Translatio est cum verbum in quendam rem transfertur ex alia re, quod propter similitudinem recte videbitur posse transferri. Cf. Quint. 8. 6. 5.

Metaphor is the commonest and most spontaneous of all figures. Language is full of it. As it names objects by terms that are more concrete than the literal, it is especially fitted to give form to abstract ideas; so that the mental and moral vocabulary consists largely of words that are metaphorical. Therefore in many cases metaphors are used unconsciously, and no doubt are often so used by Horace.

(1) The use of two words where an epithet, name, or action is assigned to one object or state which does not

properly belong to it: I, 3. 17 gradum mortis I, 3. 23 impiae rates; I, 3. 31 cohors Februm; I, 3. 33 gradum leti; I, 4. 13 Pallida mors; I, 7. 16 notus parturit; I, 11. 7 fugerit aetas; I, 11. 8 carpe diem; I, 12. 31 minax unda; I, 12. 35 superbos fasces; I, 12. 43 saeva Paupertas; I, 12. 47 Julium sidus; I, 12. 60 inimica fulmina; I, 13. 4 iecur tumet; I, 13. 8 macerer ignibus; I, 16. 11 saevus ignis; I, 18. 14 caecus amor; I, 20. 5 paterni fluminis; I, 21. 5 coma nemorum; I, 22. 6 inhospitalem Caucasum; I, 31. 19 tarpem senectam; I, 33. 6 asperam Pholoen; I, 33. 6 torret amor; I, 35. 17 Saeva Necessitas; I, 35. 24 veste inimica I, 37. 11 fortuna.....ebria; I, 37. 28 atrum venenum; 2, 1. 3 ludum fortunae; 2, 2. 19 Virtus eximet; 2, 3. 18 Tiberis lavit; 2, 7. 21 oblivioso Massico; 2, 11. 7 lascivos amores; 2, 13. 32 bibit aure: 2, 14. 2 labuntur anni; 2, 14. 4 indomitae.....morti; 2, 16. 1 otium rogat; 3, 1. 14 Necessitas sortitur; 3, 2. 17 Virtus fulget; 3, 3. 55 debacchantur ignes; 3, 9. 23 improbo Hadria; 3, 11. 50 nox favet; 3, 13. 10 hora nescit; 3, 13. 15 loquaces lymphae; 3, 19. 18 torret amor; 3, 24. 6 dira Necessitas; 3, 27. 59 turpis macies; 3, 28. 16 merita nox; 3, 30. 5 fuga temperum; 4, 2. 10 audaces dithyrambos; 4, 2. 22 mores aureos; 4, 2. 40 aurum priscum; 4, 3. 11 coma nemorum; 4, 4. 70-71 occidet spes; 4, 5. 16 Quaerit patria; 4, 8. 17 Karthaginis impiae;

4, 9. 1-4 interitura verba; 4, 9. 33 lividas Obliviones;
4, 11. 6 ridet domus; 4, 14. 29-30 agmina ferrata.

(2) Of more extended form are the following:

I, 3. 9 Illi robur et aes triplex circa pectus
I, 3. 15 arbiter Adriae.....tollere.....vult.....freta
I, 12. 30 considunt venti fugiuntque nubes
I, 13. 2 cervicem roseam.....cera bracchia
I, 17. 7 Olentis uxores mariti
2, 11. 17 Euhius dissipat curas
2, 15. 4 platanusque caelebs evincet ulmos
3, 1. 37-38 Timor et Minae Scandunt
3, 1. 40 sedet atra cura
4, 5. 30 vitem viduas ducit ad arbores
4, 7. 1-2 redeunt.....arboribus comae
4, 15. 15-16 ad ortum Solis ab Hesperio cubili
4, 15. 19 non ira, quae proculdit enses.

(3). The Allegory or extended Metaphor is occasion-
ally found: I, 14. Here a ship is personified and likened to
the state; 3, 21 the allegory draws round a jar of wine at
the occasion of a visit from Messala.

Metonymy.

Metonymy is the use of a name of one thing to denote some kindred thing.

Charis. 4, 273 **K'**. defines it: Metonomia est dictio ab aliis significationibus ad aliam proximitatem translata.

In like manner Diom. 2, 458 **K.**: Metonomia dicitur transnominatio. Est autem dictio ab alia propria significatione ad aliam propriam translata.

Quint. 8. 6. 23 says: Metonomia est nominis pro nomine positio. Cuius vis est, pro eo, quod dicitur causam, propter quam dicitur, ponere.

Horace, by means of this figure, promotes concreteness by choosing what is most evident to the senses, or clearness by choosing what most strongly impresses the mind.

(1) The name of a divinity standing for his own particular province is often found as in: I, 1. 25 Jove; I, 6. 13 Martem; I, 16. 7 Liber; I, 34. 5 Diespiter; 2, 6. 19 Baccho; 2, 11. 17 Euhus; 2, 14. 13 Marte; etc.

(2) Very common is a use of the name of the parent to indicate the offspring: I, 2. 43 filius Maiae; I, 8. 14 filium Thetidis; I, 12. 25 puerosque Ladae; I, 19. 2 puer Semelae; 2, 18. 37 genus Tantali; 4, 6. 37 Latonae puerum; 4, 8. 22 Iliae puer; 4, 15. 32 progeniem Veneris.

(3) Or the opposite: I, 15. 34 matronis Achillei;
I, 19. 1 mater saeva Cupidinum; I, 28. 7 genitor Pelopis;
3, 29. 17 Andromedae pater; 4, 6. 22 divum pater.

(4) The specific for the general: I, 1. 7
Quiritium; I, 1. 19 Massici; I, 3. 12 Africus; I, 3. 13
Aquilonibus; I, 3. 14 Notus; I, 4. 1 Favoni; I, 14. 5
Africo; I, 27. 10 Falerni; I, 28. 22 Notus; 2, 3. 8 Falerni;
2, 3. 24 Oræi; 2, 7. 3 Quiritem; 2, 7. 21 Massico; 2, 9. 16
Phrygiae Sorores; 2, 11. 19 Falerni; 2, 12. 22 Migdonias opes;
2, 14. 20 Aeolides laboris; 2, 16. 24 Euro; 3, 3. 4 Auster;
3, 3. 57 Quiritibus; 3, 7. 2 Favonii; 3, 9. 23 Hadria;
3, 10. 4 Aquilonibus; 3, 17. 11 Euro; 3, 30. 3 Aquilo;
3, 30. 10 Aufidus; 4, 11. 2 Albani; 4, 12. 11 deum.

(5) Miscellaneous: 2, 17. 13 Chimærae igneae;
2, 20. 20 potor Rhodani; 3, 3. 20 peregrina mulier; 3, 3. 26
hospes adulterae; 3, 3. 31 invisum nepotem; 3, 3. 32 Troica
sacerdos; 3, 5. 5 conjuge barbara; 3, 6. 22 acerba virgo;
3, 7. 13 perfida mulier; 3, 15. 1 Uxor Ibyci; 3, 22. 1
montium custos; 4, 6. 1 proles Niobea; 4, 7. 5 geminisque
sororibus; 4, 14. 43 tutela Italiae;

Oxymoron.

Oxymoron is the use of words apparently contradictory of each other; for example Cic. Cat. 1. 8. 21 cum tacent clamant.

Volkman, Die Rhetorik Der Griechen und Römer p. 434 makes the following note: Ter.Eun. 243. nil quom est nil deficit tamen, Donatus als Oxymoron bezeichnet, und wozu er als weitere Beispiele anführt Verg. Aen. 11, 695 sequiturque sequentem.

Horace uses the figure sparingly:

I, 18. 16 fides prodiga; I, 19. 7 grata protervitas;
I, 22. 16 arida nutrix; I, 33. 2 inmitis Glycerae;
I, 33. 14 grata compede; I, 34. 2 insanientis sapientiae;
2, 1, 22 non indecero pulvere sordidos; 2, 12. 26 aut facili saevitia negat; 3, 7. 12 surdior audit; 3, 11. 25 splendide mendax; 3, 25. 18 dulce periculum; 4, 11. 23 grata compede;
4, 4. 52 effugere est triumphus.

In this figure the contradiction is usually made between the noun and its modifying adjective, as: 4, 11. 23 grata compede; I, 34. 2 insanientis sapientiae; etc. Occasionally it is made by verb and noun: 4, 4. 52 effugere est triumphus; or by verb and adjective; 3, 7. 12 surdior audit.

Simile.

When a comparison is made between objects of different classes, such a comparison is called a simile.

Simile is the great illustrative figure, especially adapted to clearness of thought and expression, and is most naturally used in the less emotional kinds of discourse.

Cf. Cic. De Finibus 3, 16. 54: quo facilius res perspici possit hoc simile ponitur.

The figure is not frequent in ~~the~~ Odes, in ^{examples} comparison to their volume. The following have been noted:

I, 7. 15 Albus ut obscuro deterget nubila caelo

I, 8. 9 sanguine viperino cautius

I, 12. 47 velut inter ignes Luna

I, 12. 45 velut arbor aevo

I, 15. 29 cervus uti vallis in altera

I, 19. 6 Pario marmore purius

I, 23. 1 hinnuleo me similis

I, 23. 9 tigres ut.....ve leo

I, 24. 13 Threico blandius Orpheo

I, 36. 20 Lascivis hederis ambitiosior

I, 37. 17 velut molles columbas aut leporem

2, 5. 18-20 non Chloris, nitens ut pura luna

2, 7. 26-27 non ego sanius.....Edonis

2, 15. 2-3 latius.....Luerino.....lacu

2, 16. 23-24	ocior cervis....ocior Euro
3, 9. 21	sidere pulchrior
3, 9. 22	levior cortice ..
3, 9. 23-24	improbo Iracundior Hadria
3, 10. 17	mollior aesculo
3, 10. 18	mitior anguibus
3, 11. 9	velut equa
3, 11. 41	velut leaenae
3, 13. 1	splendidior vitro
3, 15. 2	Lascivae similem capreae.
3, 16. 10	potentius ictu fulmine
3, 29.33-34	cetera fluminis ritu feruntur
4, 2. 5	monte decurrens velut amnis
4, 2. 27	ego apis matinae
4, 2. 57-58	imitatus lunae
4, 4. 1	Qualem alitem
4, 4. 57	Duris ut ilex
4, 5. 6	instar veris voltus
4, 6. 9-10	velut pinus aut cupressus
4, 14. 20-21	Qualis Auster
4, 14. 25	sic Aufidus

Simile is introduced by Horace by the use of such words as velut, ut and qualis or more commonly by the comparative with its noun as: 3, 13. 1 splendidior vitro.

The poet is apt in his comparisons of persons to objects, as:
I, 19. 6 Pario marmore purius, where Gly cera is likened to the
beauty of marble; 2, 5. 18-20 niteus ut luna, comparing
Chloris to the splendor of the moon; while in 3, 9. 21;
3, 9. 22; 3, 9. 23 the lover is likened in turn to the star,
to the cork and to the ^rwathful sea. Where Horace uses a
simile it is becoming and forceful.



Synchysis.

When a word within a group is closely connected in sense with a word preceding or following the group, there results an alternating or interlocked order, by which the attribute of one pair comes between the parts of the other.

Charis 4, 275 *K*. defines the figure somewhat broadly as: *Synchysis est hyperbaton obscurum*, and then cites the following example, which does not show the order of the examples collected in Horace: *Tris notus abruptas in saxa latentia torquet*,

Saxa vocant Itali mediis quae in fluctibus ardas.

Synchysis is frequent in the Odes and is effective in holding the reader in suspense. For instance in: I, 9. 21 *latentis proditor intimus gratus puellae risus ab angulo*, the ideas are filled out one after another to complete a good picture.

The following examples have been noted:

- I, 2. 11-12 *superiecto pavidae aequore dammae*
- I, 5. 6-7 *aspera nigris aequora ventis*
- I, 5. 14-16 *uvida potenti vestimenta deo*
- I, 9. 7-8 *quadrimum Sabina.....merum diota*
- I, 14. 5 *malus celeri saucius Africo*
- I, 14. 19 *interfusa nitentes.....aequora Cycladas*

- I, 22. 17 pigris nulla campis arbor.
I, 28. 19-20 nullum saeva caput Proserpina
2, 1. 5 arma....expeatis uncta cruoribus
2, 1. 13 insigne maestis praesidium reis
2, 1. 31 auditum Hesperiae sonitum ruinae
2, 7. 18 longaque fessum militia latus
2, 11. 11 aeternis minorem consiliis animum
2, 12. 1 longa ferae bella Numantiae
2, 12. 2-4 mare Poeno purpureum sanguine
2, 14. 14 fractisque rauci fluctibus Hadriae
2, 15. 3-4 extenta Lucrino stagna lacu
2, 17. 5 te....meae.....partem animae
2, 17. 19-20 Tyrannus Hesperiae Capricornus undae.
3, 1. 21 somnus agrestium lenis virorum
3, 2. 11 cruenta medias ira caedes
3, 2. 25 fideli tuta silentio merces
3, 3. 5 Dux inquieti turbidus Hadriae
3, 3.17-18 elocuta consiliantibus Junone divis
3, 3. 39 nostris ductum seditionibus bellum
3, 3. 48 Qua tumidus arva nilus
3, 4.18-19 sacra Lauroque conlataque myrto
3, 4. 73 Iniecta monstris Terra suis
3, 4.79-80 amatorem trecentae Pirithoum catenae
3, 5. 22 Retorta tergo bracchia libero

- 3, 5. 24 arva marte populata nostro
3, 5. 31-32 extricata densis cerva plagis
3, 6. 4 foeda nigro simulacra fumo
3, 6. 15-16 ille missilibus melior sagittis
3, 6. 37 rusticorum mascula militum proles
3, 9. 7 Lydia Romana clarior Ilia
3, 10.2-3 me asperas porrectum fores
3, 11. 3-4 testudo septem callida nervis
3, 11.15-16 immanis blandienti janitor aulae
3, 11. 41 nactae vitulos leaenae singulos
3, 11. 51-52 nostri memorem sepulchro querellam
3, 12.17 arto latitantem fruticeto aprum
3, 14. 3-4 Caesar Hispana victor ora
3, 14. 17 cadum marsi memorem duelli
3, 14. 18 Spartacum siqua vaqua vaqua vagantem testa
3, 16. 35 pingua Gallicis vellera pascuis
3, 18. 5 tener pleno haedus anno
3, 19. 4 pugnata sacro bella Ilio
3, 19. 5 quo Chium pretio cadum
3, 19. 11-12 novem cyathis pocula commodis
3, 19. 28 lentus Glyceræ amor meae
3, 21. 5 quocumque lectum nomine massicum
3, 29. 17 clarus occultum pater ignem
3, 29. 24 ripa vagis taciturna ventis

- 4, 1. 34 rara meas lacrima genas
4, 2. 7 immensus profundo Pindarus ore
4, 2. 10 audaces nova dithyrambos verba
4, 2. 19 centum potiore signis munere
4, 2. 25 multa Dircaeum aura cycnum
4, 3. 6-7 Deliis ornatum foliis ducem
4, 4. 27-28 paternus pueros animus Nerones
4, 4. 66 multa integrum laude victorem
4, 5. 15 desideriiis icta fidelibus patria
4, 6. 9-10 mordaci icta ferro pinus
4, 7.27-28 Lethaea caro vincula Pirithoo
4, 8. 13 incisa notis marmora publicis
4, 8. 31 infimis quassas aequoribus rates
4, 10. 2 insperata tuae poema superbiae
4, 11. 1-2 nonum superantis annum
Plenus Albani cadus
4, 14. 11 arces Alpibus inpositas tremendis
4, 14. 18 devota morti pectora liberae
4, 14.27-28 horrendam cultis diluviem agris
4, 14. 37 fortuna lustris prospera tertio
4, 14.47-48 beluosus remotis Oceanus Britannis.

Synchysis occurs with great variety as (a): 2, 12.1
longa ferae Bella numantiae, where the order is adjective,
adjective, noun, noun.

(b) 3,3. 5 dux inquieti turbidus Hadriae; order:
noun, adjective, adjective, noun.

(c) 3, 5. 22 retorta tergo brachia libero; order:
adjective, noun, noun, adjective.

Synecdoche.

Synecdoche is a substitution of a part for the whole in order to present a more accurate impression.

For instance: all hands to the pumps, is more accurate than to say: all men to the pumps, because it suggests the men in the special attitude intended.

Charis. 4, 274 *K.* defines it: Synecdoche est dictio plus minusque pronuntians magis quam significans. Modo enim toto dicto pars intellegitur, modo parte nominata totum accipitur.

Diom. 2, 459 *K.* gives the same definition.

The treatment of this figure has been confined to concrete objects as the thing referred to, on account of its nearness to metonymy.

The following list has been selected:

I, 1. 13	trabe	in place of the common word for ship
I, 1. 17	rates	" " " " " " " "
I, 2. 21	ferrum	in place of the common word for sword
I, 3. 11	ratem	" " " " " " " ship
I, 8. 7	ora Gallica	" " " " " " " horse
I, 12.29	humor	" " " " " " " water
I, 14.11	pinus	" " " " " " " ship
2, 5. 10	uvae	" " " " " " " wine
2, 6. 4	unda	" " " " " " " sea



010-100720793

93548

11

~~This thesis is never to go out of this room.
Neither is it to be checked out overnight.~~

